1906
Apr.3
LoChC

THE COLLECTION

OF

INIATURES

Snuff-Boxes

and

Other Objects of Vertu

FORMED BY

LADY CURRIE

DECEASED

On Tuesday, April 3, 1906

THE COLLECTION

OF

MINIATURES

Snuff-Boxes

and

Other Objects of Vertu

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On Tuesday, April 3, 1906

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CATALOGUE OF

THE COLLECTION

OF

MINIATURES

Enamels, Snuff-Boxes, Watches, and Carvings in Ivory

FORMED BY

LADY CURRIE

DECEASED

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On TUESDAY, APRIL 3, 1906

L. 64236

AT ONE O'CLOCK PRECISELY

May be viewed the Saturday and Monday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On TUESDAY, APRIL 3, 1906,

AT ONE O'CLOCK PRECISELY.

BATTERSEA, BILSTON AND OTHER ENAMELS.

42 - -

1 An Étui-Case, painted with figures fishing, in polychrome on a pale blue ground with gold scroll enrichments

29 - 8 -

2 An Étui-Case, painted in panels with Watteau subjects in colours upon an apple-green ground, with scrollwork in gold and white

19 - 16 -

3 An Étui-Case, with panels of pastoral subjects painted in polychrome upon a rose-pink ground enriched with scrolls in gold

38 - 17 -

4 An Étui-Case, with oval panel painted with portraits and figures in polychrome upon an apple-green ground

39 - 18 -

5 An Étui-Case, with panels of exotic birds upon a mauve ground, pale pink borders with white and gold enrichments

39 - 18

6 An oblong enamel snuff-box, painted with a pastoral scene in colours on the cover, dark blue borders with white enrichments

19-19- 7 An oblong enamel box, painted in polychrome with a harvesting scene, rose-pink borders

11-0-6 8 An oblong box, painted with sprays of flowers, pale green borders; and a box, painted with coast scenes on dark blue and gold ground

26-5-0 9 An oblong box, painted on the cover with Perseus and Andromeda, pale mauve ground with diaper pattern

42-0 10 An Étui-Case, with rectangular panels of landscapes, apple-green ground with gold scrollwork

32-11 11 An Étui-Case, with panels of figures fishing, white ground with gilt scrollwork

11-0-6 12 An Étui-Case, with panels of flowers and a portrait in colours, dark blue ground; and a small oblong snuff-box, with a portrait on dark blue ground

14-3-6 13 An Étui-Case, with panels of Watteau figures and landscapes on a white ground with scrolls in gold

15-15-0 14 An étui-case, with panels of flowers on a diapered blue ground; and a case, with subjects in panels on white ground

89-5- 15 A Tea-Caddy, of oblong rectangular form, containing two caddies; it is painted with panels of landscapes in polychrome with white border enriched with composition of scrolls, &c., in gold, mounted with metal-gilt

50-8- 16 A Pair of Oval Baskets, painted with landscapes in colours on a white ground, pierced trellis-pattern border

24-3- 17 An étui and scent-flacon combined, with panels of flowers upon a pale green ground, mounted with metal-gilt; and a smaller flacon, of similar form, with panels of landscapes upon a white ground

37-16- 18 A flat pear-shaped scent-flacon, with Watteau subjects in colours on a white ground enriched with gilding; and a smaller scent-flacon, painted with detached sprays of flowers

3-2-6 19 A fluted flat pear-shaped scent-flacon, with pink and white decoration, also panels of pastoral scenes

10-7- 20 An Étui, painted with a portrait of Frederick the Great, and sprays of flowers in colours on apple-green ground

32-11- 21 A small plate, painted in polychrome with a card-party, flowers round the border

22 A needle-case, scent-bottle and thimble combined, painted with sprays of flowers and the inscription "FIDELLE ET SINCÈRE"

2-12-6 23 A Bilston enamel box; six enamel wine-labels; and a box, with porcelain top, painted with children

4-4- 24 A Battersea étui-case and scent-flacon combined, painted with landscapes in colours on pale mauve ground

5-15- 25 An étui-case, with panels painted with pastoral figure subjects, in scroll-shaped borders on a pale blue ground; and a shell-shaped box, with figure subject, after Lancret

2-1- 26 An oblong snuff-box, with fluted borders, the lid painted with a group of birds and fruit, the interior with a portrait of a lady in blue costume

13-13- 27 An oblong snuff-box, painted with pastoral subjects in panels of raised gold scroll outline on a blue-stippled ground

9-9- 28 An oblong box, the lid painted with a figure subject of a lady and gentleman giving alms to a beggar-woman, the sides and bottom have scroll-shaped panels, painted with flowers on a yellow groundwork; and a small oblong box, with panels of flowers and a raised trellis design on a pale blue ground

11-11- 29 An oblong patch-box, painted with landscapes in oval panels on a pink ground; and an oval ditto, with flowers on a white ground

8-16-6

30 A shaped snuff-box, in the centre of the lid is an urn formed of gold incrustation, supported by two male bearers, painted in polychrome with shaped trellis-pattern panels of scroll outline; around the sides are similar trellis panels, with basket and groups of flowers

31 An oblong snuff-box, painted with subjects and trophies emblematical of war; inside the lid is a portrait of Frederick the Great, wearing the Order of the Black Eagle

32 An oblong snuff-box, with pastoral scenes in raised gold on a pale blue ground; and an oblong silver box, with panels of enamel, painted with groups of flowers in scroll borders with blue ground

33 An oblong snuff-box, painted with Masonic emblems, and with metal-gilt rim mounts; the interior painted with a female figure, &c.

34 An oblong double snuff-box, of silver, the various panels composed of plaques of enamel, embossed and painted with sprays of flowers

35 An oval-shaped snuff-box, in the centre of the lid is a subject of Cupid and dancing dog in gold relief heightened with green translucent enamel; around the sides are festoons and amatory emblems on a white ground

36 A spy-glass, of Dresden porcelain, painted with sprays of flowers, and with wave-pattern mounts of metal-gilt

37 An étui-case, of silver, chased and engraved; in the sides, top and bottom are six panels of Dresden enamel, painted with seaports and sporting subjects in gilt scroll framing and pink borders

38 A box, in the form of a grand piano, painted with trophies of musical instruments and flowers; and an oblong box, painted with exotic birds in a landscape, with silver rim-mounts

MINIATURE PORTRAITS IN OIL AND ENAMEL.

41 The Marquis d'Aubigné, viewed almost full face, with natural flowing hair, in armour: a miniature in oils, painted on silver—in a silver-gilt locket

42 Portrait of a young girl, viewed almost full face, with natural hair, wearing mulberry-coloured dress and lace fichu: a miniature in oils—*middle of the* 17*th Century*—in silver frame, with floral design above set with rose-diamonds

43 Portrait of a young girl, with natural hair, in a green dress: a miniature, in oils—in a silver frame, pierced and embossed with scrolls and foliage; and another, with long flowing hair, in embroidered semi-décolleté dress—in oval wood frame 2

44 Archibald, first Duke of Argyll, viewed almost full face, in full periwig, crimson coat and steel breast-plate: a miniature, in oils—in oval frame; a portrait of a gentleman, with chain-mail sleeves and blued steel breast-plate, wearing a frilled ruff; and a portrait of a gentleman, with natural hair, in armour, wearing a lace cravat fastened by a blue bow 3

45 H.M. Queen of Bohemia, viewed almost full face, with natural brown hair dressed high, in embroidered dress and lace ruff: a miniature in oils—in silver-gilt locket

46 Le Comte de Chabs, represented almost full face, in full periwig, wearing a suit of blued steel armour damascened with gold, and a lace cravat: a miniature, in oils—in oval frame set with rose-diamonds

47 John Milton, represented almost full face, with natural flowing hair, dark coat and white lawn collar: a miniature, in oils, attributed to Dobson; and a portrait of a gentleman, in crimson coat with lace collar—in an ivory frame

48 A Princess of Este, viewed almost full face, in green dress with ruff: a miniature, in oils—in silver frame of floral design, a riband knot above, set with rose-diamonds

49 Portrait of a gentleman—*temp.* Louis XIV.—represented almost full face with full periwig, in crimson coat with blue scarf: an enamel, by Petitot—in rectangular silver-gilt and blue enamel frame, with embossed mount

50 Portrait of King James II.; the king is viewed three-quarter face turned to the right, in full brown periwig, wearing armour, with white cravat: an enamel—in gold locket

51 Portrait of a lady—*temp.* Charles I.—her natural hair flowing in ringlets about her shoulders, in drab décolleté dress: an enamel, by Petitot—in silver-gilt and enamel octagonal frame, with a gold mount embossed with a ducal coronet and laurel wreath

52 Cardinal Mazarin; he is represented three-quarter face turned to the left, wearing a cardinal's robe and white lawn collar: an enamel—in gold floral frame, pierced *à jour*, and set with brilliants

53 Portrait of a gentleman, viewed three-quarter face turned to the left, in white periwig, grey velvet coat with gold embroidery, and white lawn cravat: an enamel, by Zincke—in gold and enamelled frame

54 Portrait of a gentleman, viewed almost full face, in white periwig, wearing a blue coat and lawn cravat: an enamel, by Zincke—in gold frame set with pastes

55 Portrait of a gentleman, viewed almost full face, directed towards the left, with natural brown hair, in armour, with white lawn scarf: an enamel—in gold locket

56 Henrietta Maria, represented three-quarter face turned to the left, her natural hair falling in ringlets about her shoulders, in blue décolleté dress, wearing a single row of pearls: an enamel portrait, after Van Dyck—in gold locket, with a plaque of agate at the back

57 Charles I.; the King is represented almost full face, with long flowing hair, in armour with lace collar, wearing the Riband of the Order of the Garter: an enamel, on gold—in gold locket, decorated with black and white opaque enamel

58 Charles I.: a minute portrait, in enamel—in gold locket

59 A Portrait of Marie Antoinette, in costume of the period, her hair, dressed high and powdered, bound with a mauve fillet and spray of flowers: an enamel—in openwork silver frame set with rose-diamonds

60 Portraits of a Lady and Gentleman—*temp.* Louis XIV.; the former in gold embroidered décolleté dress; the latter with full periwig and lace collar: a pair of enamels, by Petitot—in gold slides

61 Louis XV., represented almost full face, with dark flowing hair, in armour, with blue cloak: an enamel, by Notre—in frame set with rose-diamonds, with riband knot above

62 Portrait of a Gentleman—*temp.* Louis XIV., with long flowing hair, in armour, with blue sash: an enamel, by Petitot—in gold locket set with brilliants

63 Louis XIV., represented almost full face, with long flowing dark hair, in Classic costume, enriched with pearls: an enamel, by Petitot—in gold locket set with rose-diamonds

64 Portrait of a gentleman, viewed three-quarter face turned to the right, wearing a full periwig, in blue coat, crimson vest and white cravat: an enamel, by Noah Seaman—*signed*

65 Portrait of a gentleman, viewed almost full face, wearing grey periwig, in green coat, crimson vest and white lawn cravat: an enamel, by Noah Seaman—*signed*

MINIATURE PORTRAITS IN WATER COLOUR AND GOUACHE.

66 Mrs. Baldwin, viewed full face, her body inclined to the left, her auburn hair falling in loose ringlets about her shoulders, in décolleté white bodice, attributed to Myers—in paste frame

67 Lady Hamilton (Emma), viewed three-quarter face turned to the left, semi-poudré hair bound with a white scarf, white décolleté bodice: a miniature, by Mrs. Mee—in gold frame, set with brilliants

68 Elizabeth, Daughter of Richard Vassal, Esq.: married, first, Sir Godfrey Webster, of Battle Abbey; secondly, Henry Richard, Lord Holland. She is viewed three-quarter face turned to the left, her hair drawn back and powdered, in décolleté lawn dress with mauve sash: a miniature, heightened with gouache—in gold locket set with pearls

69 A Portrait of a Gentleman of the Tollemache Family, viewed three-quarter face turned to the left, in dark blue coat with brass buttons: a miniature, by Andrew Plimer —in gold locket

70 A Portrait of a Gentleman, by John Smart, viewed three-quarter face turned to the right, his hair drawn back and powdered, in maroon cloth coat with green velvet collar, and green waistcoat—*signed with the initials* J S, *and dated* 1778

71 Sir Godfrey Webster, by R. Cosway, R.A., represented three-quarter face turned to the right, his hair drawn back and powdered, in blue coat, with yellow vest and white cravat—in gold and enamel locket

72 A Portrait of a Gentleman, by A. Plimer, viewed three-quarter face turned to the left, with natural hair, in crimson military coat with blue lappels and collar—in gold locket

73 A Portrait of a Gentleman, by Engleheart, viewed three-quarter face turned to the right, with natural dark hair, habited in the uniform of the Guards—in gold and enamel locket set with pearls, with hair and monogram R C in seed-pearls at the back

74 The Earl of Clarendon, by O. Humphreys; he is represented three-quarter face turned to the left, his hair drawn to a pigtail and powdered, in pale grey coat with white cravat—in gold locket

75 Portrait of a Lady, by Penelope Cleyne, viewed three-quarter face turned to the right, her natural brown hair drawn back, in blue décolleté dress, wearing a pearl necklet and earrings—*signed* P C—in a gold locket

76 The Marquis of Blandford: a sketch, by R. Cosway, R.A. —in oval gilt frame

77 A miniature of a Divine, viewed three-quarter face turned to the left, his grey hair falling in curls about his shoulders, habited in a black doublet, wide lace collar, and wearing a pendant Order, with dark background—in a gold frame pierced with strapwork, finely enamelled in translucent colours

78 King Charles II.: a small miniature in gouache, upon card; the king is viewed three-quarter face turned to the right, wearing a deep dark periwig and full lace ruff, blue background—gold frame

79 Portrait of a Divine: a miniature, in gouache—*English, 17th Century*

80 A MINIATURE, in gouache, of John, King of Austria, viewed three-quarter face turned to the right, habited in martial costume; the Golden Fleece hangs about his neck; cloud background

81 ANNE OF AUSTRIA: a miniature, in gouache; the queen is viewed three-quarter face turned to the left, with pale auburn hair; widow's cap and lace collar; around her neck is a row of pearls—in a gold enamelled frame, with openwork border set with jewels and painted with flowers

82 A MINIATURE OF A GENTLEMAN, by Isaac Oliver, viewed three-quarter face turned to the left, with curly dark hair, moustache, and pointed beard; he is habited in a cloth-of-gold doublet, over which is a blued and gilt gorget decorated with fleur-de-lis, ultramarine-blue background—*inscribed, and dated Anno Domini* 1589—in a silver frame set with diamonds

83 HENRY, PRINCE OF WALES, eldest son of King James I.: a miniature, in gouache, by Isaac Oliver—*signed with the monogram I O.* The Prince is represented three-quarter face turned to the right; his hair, naturally curly, brushed from his forehead; he is caparisoned in armour, richly engraved and gilt, crossed by the sash of the Garter, rectangular lace ruff, dark background—painted on a playing card—in turned ivory case

84 MARY QUEEN OF SCOTS (?): a miniature, by I. Oliver, in gouache; represented three-quarter face turned to the left, her dark hair drawn back and enriched with a fillet of jewel and enamel work; she wears a rich costume of white and black embroidered with gold, and an ample lace collar; ultramarine-blue background

85 LADY ARABELLA STUART (?): a miniature, in gouache, by HILLIARD; it bears the inscription Anō Dm^{m}, and the date 1585, but the latter is indistinct and has been at some time tampered with. The lady is represented three-quarter face turned to the left, her auburn hair drawn from her forehead and dressed with a diadem and a number of pink riband rosettes, a jewel hangs above her forehead; she wears a slashed pink and black décolleté dress, and lace ruff in which is inserted a band of crimson material; the background is of opaque ultramarine blue. This miniature is painted on the back of a playing-card. In turned ivory case

From the Collection of the Dowager Duchess of Leeds

86 A Louis XV. fan-mount, painted in polychrome with The Triumph of Amphitrite in gold borders—in a gilt frame

87 Lady Madeline Palmer, daughter of the Duchess of Gordon, represented viewed three-quarter face turned to the left, her semi-poudré hair bound with a white scarf, in white bodice, painted in the manner of Plimer—in gold locket

88 The Princesse de Lamballe—*signed* M. Cupit, and Marie Antoinette—*signed* Mosnier, 1775, in costumes corresponding with the period: a pair of miniatures—in open-work frames, with riband knots above, set with rose-diamonds, resting in an oblong carved and gilt wood frame

89 Lady Louisa Cornwallis and Lady Madeline Palmer: a pair of miniatures, set in gold brooches with rose-diamond borders

90 Henry Benedict, Cardinal York, viewed three-quarter face turned to the left, in white periwig, wearing an ermine cloak and an enamel jewel suspended by a crimson riband —in metal-gilt frame

91 King Stanislas II., viewed three-quarter face turned to the left, his hair drawn back and powdered, in crimson coat, wearing a blue sash—in metal-gilt locket

92 A lady, viewed three-quarter face turned to the right, her hair and costume of the period of Charles II.; a single row of pearls about her neck—in a silver locket

93 Portrait of a Lady, viewed almost full face, her natural hair falling in ringlets about her shoulders and bound with a green fillet, in white décolleté dress with green corsage: a French miniature, *signed*—in gold locket set with rose-diamonds

94 Napoleon I., represented three-quarter face turned to the left, in military coat, wearing the Order of the Légion d'Honneur: a miniature, by Isabey—in metal-gilt frame

95 Prince Charles Edward, represented three-quarter face turned to the left, his hair drawn back and powdered, in armour, wearing the Riband of the Order of the Garter: a French miniature—in gold frame

96 Marie Antoinette, represented three-quarter face turned to the right, her hair dressed full and powdered, wearing a turban hat and feathers, in crimson décolleté dress trimmed with lace, a double row of pearls round her neck —in metal-gilt frame

97 The Dauphin, represented almost full face, with natural brown hair falling about his shoulders, in blue coat, crimson vest and lace cravat: a French miniature—in paste frame

98 A portrait of a lady, viewed three-quarter face, her natural hair dressed high, and wearing a lace cap, in crimson striped dress with lace fichu, holding a fan in her right hand—in a stamped leather case

99 Lord Mountjoy, viewed three-quarter face turned to the left, his hair drawn back and powdered, in blue coat with brass buttons, and lace cravat; painted in the manner of Engleheart—in gold locket, with enamel in the back, bearing the initial M set with brilliants

100 Portrait of a lady, viewed three-quarter face turned to the left, with powdered hair, wearing a green hat, fawn dress and lawn fichu—in gold locket

101 Portrait of a gentleman, viewed almost full face, with powdered hair, in mulberry-coloured coat and white cravat—in gold locket set with pearls

102 A lady, viewed three-quarter face turned to the right, her hair powdered, in décolleté white dress with ruff, and a rope of pearls: a miniature, by R. Cosway, R.A.—in gold locket

103 H.R.H. George, Prince of Wales, represented three-quarter face turned to the left, with powdered hair, in a Rubinesque costume, and wearing the Star and Riband of the Garter—*signed at the back with initials* R C, *and the date* 1787

104 A lady, viewed three-quarter face turned to the right, in powdered hair and white décolleté bodice—in gold frame with enamel at the back, and monogram C A surmounted by a coronet in seed pearls

105 The Duke of York, viewed three-quarter face turned to the right, his hair drawn back and powdered, in red military coat, wearing the Star of the Garter; the miniature is inscribed on the back, Richard Cosway, and dated 1792—in gold and enamel locket

106 The Hon. Penn Ashton Curzon, represented three-quarter face turned to the right, his hair drawn back and powdered, a blue coat with white cravat; painted in the manner of Cosway—in a gold locket

107 The Countess of Liverpool, represented three-quarter face turned to the right, her hair dressed high and powdered, in décolleté blue bodice; the miniature is signed J S, and dated 1793—in a gold locket set with pearls

108 Lady Louisa Cornwallis, daughter of the Duchess of Gordon, viewed three-quarter face turned to the right, brown hair, in white décolleté dress; painted in the manner of Plimer —in a gold frame

109 Lady Northwick, viewed three-quarter face turned to the left, her semi-poudré hair falling in ringlets about her neck, wearing a white turban and white décolleté dress; painted in the manner of A. Plimer—in a gold locket

110 Miss Rushout, represented viewed three-quarter face turned to the right, her powdered hair bound with a white scarf, in white lawn bodice décolleté at the neck; painted in the manner of A. Plimer—in a gold locket

CARVINGS IN BOXWOOD AND IVORY.

111 An oblong plaque, carved in low relief with a Feast of the Gods

112 An astrolabe and diary combined, engraved with numerals and compositions of flowers, mounted with gilt bronze—*Italian, late 17th Century*

113 A boxwood distaff, elaborately turned and carved with compositions of figures—*Flemish, 17th Century*

114 A smaller distaff, similarly carved; and the base of a tazza, carved and pierced with trophies

115 The stem of a pipe, of ivory, carved with a dentated decoration, mounted with metal gilt, the head of amber—*Turkish work*

116 A pen-and-ink case, of turned bone, carved with compositions of scrollwork, figures and buildings—*early* 18*th Century*; and an ivory needle-case, of similar decoration

117 A circular box, carved with scrollwork in low relief, flowers, fruit and birds upon the cover

118 A Tau Cross, used by Bishops of the Coptic Church; the head, of ivory, formed as two recurved monster heads; in the centre, panels with The Crucifixion, &c.; the staff, of ebony

119 A bead from a rosary, representing the head of Christ, backed by a skull; and a bead from a rosary, formed as a skull—16*th Century*

120 The head of the Virgin, taken apparently from a statue; the grotesque head from a stick-top; and the carved bust of Pan, from a knife-handle

121 A Monstrance, carved in low relief with The Resurrection; the sleeping soldiers are in the costume of the latter part of the 15th Century—*probably English work*

122 A knife-handle, carved with a composition of figures representing Faith, Hope and Charity—*Flemish work*, 17*th Century*

123 A Rosary, composed of fifty small and five large beads, each representing a head, either of a king, a queen, a knight, a lady, a bishop, a warrior, beggar, or negro; these wear the respective head-dress of their rank; by the various fashions displayed, France is the country of its manufacture, and the third quarter of the 15th Century is the style of workmanship

124 A diptych, carved with scenes from the life of Christ; these are placed beneath crocketed arches—*carved in the style of the* 15*th Century*

125 A jester's mace, of box-wood, carved with a male head, in cap with feathers, and with bells and silk attachments

SNUFF-BOXES, ÉTUIS, WATCHES, ETC.

127 A LOUIS XVI. CIRCULAR SNUFF-BOX, the whole of the exterior piqué with bars of mother-o'-pearl and gold, mounted with engraved silver

128 A circular tortoiseshell snuff-box, mounted with gold; inserted in the cover is a Roman mosaic of a landscape

129 A LOUIS XV. SHELL-SHAPED SNUFF-BOX, composed of amber, with simple mounts of gold

130 A LOUIS XVI. CIRCULAR SNUFF-BOX, of ivory, lined with tortoiseshell, mounted with gold; inlaid in the cover is a circular gouache painting of a village kermesse

131 A Louis XVI. oval gold snuff-box, with simple panels of engine-turning

132 An oval pierced horn snuff-box, with a portrait of Queen Anne, mounted with silver; and a Louis XVI. metal-gilt snuff-box, with a portrait of Louis XVI., with a background of mother-o'-pearl;

133 A LOUIS XV. OBLONG GOLD SNUFF-BOX, the entire outside decorated with engine-turning

134 A shell-shaped purse, of gold, enamelled and set with brilliants

Purchased from one of the Sultans of Turkey's ladies

135 A tortoiseshell and gold piqué egg-shaped box, decorated with flowers and bordering

136 A LOUIS XVI. SHUTTLE-SHAPED PATCH-BOX, of ivory, mounted with gold; a miniature of a lady, with Amorini, &c., painted by Degault, inlaid in the top

137 An ivory patch-box, mounted with gold, inlaid in the cover are three Wedgwood plaques

138 A Circular Convex Snuff-Box, of gold, finely embossed and chased with groups of fruit and flowers, upon a matted ground, scrollwork chased round the border

139 A Louis XVI. circular ivory snuff-box, inlaid in the cover is a miniature in oils of a landscape; a pressed horn snuff-box, with a portrait of Queen Anne, mounted with silver; and a circular horn box mounted with gold, containing a small plaque of verre eglomisé

140 An ivory counter-box, in the top is a small enamel of the knave of clubs—*English, 18th Century*; and a small étui, fitted with mathematical instruments 2

141 A tortoiseshell needle-case, piqué with scrolls and diaper patterns in gold

142 A shagreen étui-case, fitted with a small ink-flask, pen and pencil, with enamelled gold stoppers; and a small shagreen case, piqué with gold, fitted with two blue glass scent-bottles 2

143 A shagreen étui, containing mathematical instruments, mounted with metal-gilt and small plaques of enamel

144 A small tortoiseshell case, mounted with gold, containing a bottle of ottar of roses; and a Dresden porcelain model of a leg

145 A Menecy snuff-box, moulded in low reliefs with composition of scrolls, introducing detached sprays of flowers, mounted with silver

146 A Chinese Cut-Glass Snuff-Bottle, pink upon celadon-green ground; and two of similar workmanship, with a crimson stratum upon a coloured ground

147 A watch, by Edward Prior, *London*, in silver case, with outer case of tortoiseshell, enclosed in a further case of silver, engraved with sprays of foliage; and an engraved silver astrolabe, by Butterfield, *Paris*

148 An old German clock-watch, *by J. Rehle*, with chased silver dial, in silver case elaborately pierced and engraved with scrolls, the back engraved with a coat-of-arms

Formerly the property of Prince Bishop of Friburg, and engraved with his arms

Exhibited at Leeds

From the Hailstone Collection, 1891

149 A repeating-watch, *by Equivillon and De Choudens*, in case of vari-coloured golds, the back chased with an altar of architectural form set with brilliants, the face surrounded by brilliants

150 A Watch, *by C. Boinet*, in rock-crystal rosette-shape case, with rim-mounts of chased gold, in outer shagreen case studded with gold pins—*late 17th Century*

151 A watch, by Peter Fardoel, *London*, with engraved dial, having visible pendulum, in gold case, and plain gold outer case

152 A repeating-watch, by Herr Hurt, *London*, in gold case engraved with a naval battle, and with scrolls and flowers in translucent and opaque enamels, and outer case, with a seaport, and borders pierced *à jour* and enamelled in similar colours

153 A Louis XVI. Vernis-Martin needlecase, with pastoral scenes in grisaille upon a green ground, mounted with gold

154 A small silver-gilt spoon, the handle of faceted rock-crystal

155 A knife, fork, and spoon, the handles of silver filigree work —*German, 17th Century*

156 A shagreen case, mounted with silver, and fitted with mathematical instruments

157 A heart-shaped agate amulet, engraved with conventional floral designs and inscription from the Koran—*late 17th Century*

158 A pair of gold bracelets, the two ends formed as monsters' heads, the whole enamelled and set with stones—*Japore work*

From the Collection of the Court of Lahore, formed by H.H. The Maharajah Junjeect Singh

159 An Oval Horn Snuff-Box, mounted with gold; inlaid in the cover is a miniature, by O. Humphrys, of Sarah Sophia Countess of Jersey, daughter of the Earl of Westmorland; she is viewed full face, reclining upon her left hand, habited in a décolleté white lawn dress

160 A Louis XVI. Circular Composition Snuff-Box, mounted with gold; in the cover is inlaid a miniature of a lady, by Ste. foy Cordella

161 A Louis XVI. circular horn snuff-box, mounted with gold; in the cover is a miniature of a lady, in gouache, painted in the manner of Hall

162 A Louis XVI. Circular Horn Snuff-Box, lined and mounted with gold; in the lid is inlaid a miniature, in gouache, of a lady, viewed three-quarter face, her semi-poudré hair falling in ringlets about her shoulders, décolleté lawn bodice; rural background—the miniature is signed, Hall

163 A gold miniature frame, set with pearls and enamels; an agate seal, mounted with enamelled gold; and an oval gold plaque, forming a reliquary, with inscriptions and decorations in coloured enamels—17*th Century*

164 A head ornament, composed of shield-shaped plaques of gold enamel, with portraits in grisaille on translucent ground; between, and suspended by chains of pearls, are oval white enamels with the fleur-de-lis in yellow—*said to have belonged to Marie Antoinette*

165 A cross-shaped pendant, containing miniatures of Saints, the outline of the cross enriched with scrolls; the back is silver, parcel-gilt, and engraved with The Crucifixion—*Italian*, 17*th Century*

166 A Watch, in cruciform case, of silver and silver-gilt, minutely engraved with scrolls and landscapes, the movement is signed Jerment; a rock-crystal covering to the face and back—*French, early* 17*th Century*

167 A Chelsea Scent-Bottle, formed as a pannier, containing cherries, with silver stopper

168 A circular tortoiseshell box, the interior lined with gold, a recess in the lid for a miniature, with gold rim-mounts; and another, with embossed gold mount in the lid

169 A Dresden porcelain scroll-shaped scent-flacon, painted with pastoral figures in the manner of Watteau, gilt borders

170 A Dresden porcelain scroll-shaped scent-flacon, with figures and buildings, the border of scale design

171 A Dresden porcelain étui-case, painted with figures

172 A Dresden porcelain basket-shaped snuff-box, painted with a view of a town, and in the interior a portrait of Francis Louis of Neuburg, Elector of Trèves

173 A tortoiseshell bowl, with a border of scrolls and foliage, in gold piqué work—in stamped leather case

174 An Oblong Casket, with shaped top and incurved angles, mounted with metal-gilt, and decorated with plaques, chased with Berainesque ornaments, inlaid in the cover with panels of enamel painted in the Chinese taste; there are also plaques of tortoiseshell piqué with gold; in the interior are scent-flacons and a panel—*English work, late* 17*th Century*

This casket belonged to the mother of the famous Admiral Lord Rodney

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